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# AMERICAN MUSIC TEACHER

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MAY—JUNE, 1955

PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

# AMERICAN MUSIC TEACHER

Published by Music Teachers National Association

Vol. 4 No. 5

MAY-JUNE, 1955

\$3.00 a year

S. TURNER JONES, Managing Editor

LUCILE RICE JONES, Associate Editor

## From the Editor

ALL music teachers in this country must join together in the one national association that can be to the music teaching profession what the American Medical Association is to the medical profession. As long as even one music teacher tries to go it alone, no national association will have the strength it needs to assist and protect all music teachers.

Many reasons and arguments in favor of a strong, national association can be given, but they can be summarized under two general headings: professionalization, and self-aggrandizement.

How will membership in a strong, national association help one become "professional"? Mere card-carrying membership will not do it, but active participation through attending meetings, assuming responsibilities, and working for the betterment of the association will contribute to the increasing of one's professionalism.

Consider other professional workers. Without strong professional associations the doctors and lawyers certainly would not be where they are today. The fact that they must belong to and support their professional associations is accepted by doctors and lawyers without question. They know the value of membership in their own associations. They occupy the position that music teachers must hope to attain in the fairly near future. Attainment of that position can come only by cooperative action, not by the puny efforts of scattered individuals.

There are some who evidently believe that music teachers must not be interested in self-aggrandizement.

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*American Music Teacher* is published five times a year. Issues are dated: September-October, November-December, January-February, March-April, and May-June

Communications to **AMERICAN MUSIC TEACHER** should be addressed to:

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# The Fulfillment of Your Capabilities

## Howard Hanson

*(An address delivered by Dr. Hanson at the opening convocation  
for the academic year 1954-1955, Eastman School of Music).*

THIS year has for me a special emotional and sentimental significance. First, and most important, it marks the centennial year of the birth of a great American, the founder of the Eastman School of Music—a man whose contribution to the cause of education, of medicine, of science, of the arts, and especially of his beloved art of music, has added to the spiritual and material welfare of mankind to an extent which is only now beginning to be understood and appreciated. Second, it represents for me the completion of thirty years of service in the direction of the great school of music which bears his name; thirty years since the beginning of that period when I had the great privilege of knowing him as a friend and of trying to do what I could do to help him in his great dream of making the art of music a more important part of the lines of our people. You will, therefore, I hope, forgive us if the occasion is, for some of us who knew George Eastman, filled both with sentiment and nostalgia.

I have heard that, in the direction of a school of music, the first thirty years are the hardest! And yet I can testify that the years have been as happy as they have been strenuous, years filled with the opportunity of working with good friends and colleagues. Even more exciting has been the opportunity of seeing literally thousands of talented young musicians pass through these halls and out into the world to carry on the task to which we are all dedicated and for which this institution was founded.

*Howard Hanson is Director of the Eastman School of Music, Rochester, N. Y.*

On an occasion such as this I feel that I should say something quite important, quite original, perhaps even exciting. And yet I find myself writing a kind of thirtieth variation on a theme which seems very old and very familiar. From time to time our alumni have been kind enough to write and tell me that something that I have said in one of these talks—I almost said sermons—had helped them in some time of stress in their lives. This pleases me more than I could possibly express to you. And yet I feel quite inadequate to the task, for what I have to say is pretty home-spun stuff, without roudades or cadenzas. If it has any validity it is only because it springs from a certain amount of experience both with people and with music, experience with people mixed up with music, and music mixed with people, and a deep and honest conviction of the importance of one to the other and the abiding and eternal values of both.

### Talent

You would probably expect me to speak first of talent, but I shall not. I am sure that it must be wonderful to be talented and I shall assume that you all have talents to assure you the possibility of making your own personal and special contribution both to art and to life. About the gifts with which God has endowed you I have no great worry, since it has been my experience that very few of us ever use to capacity the gifts which have been given to us. Also, and I believe that this is of some importance, life seems to be something like a pinball machine, and we go speedily—or bounce about

—on our way until we find the particular direction which we are to travel.

Unless fate plays very strange tricks on us we are not likely to be called upon to make our contribution to society in ways for which we are totally unsuited in terms of our talents, education and environment. If my own life were to be judged a failure unless I became a member of the Metropolitan Opera Company, my situation would be rather desperate. I am sure that you will all regard this as a very clear example—although I would like you to understand that I have sung on the Metropolitan Opera Stage, and during the regular season! My colleagues in that performance were those other two eminent operatic artists, Richard Crooks and Lawrence Tibbett. Perhaps I should add, for Mr. Huehn's benefit the one additional detail, that the singing took place after the audience had gone home!

I think that this illustrates my point. Those of you who have no interest in, nor aptitude for, composition will probably never have to meet the challenge to try to create a great new symphony or opera. But to each of you *will* come the challenge to achieve in those areas of activity in which you have talent and preparation and in which society has the right to expect from you a significant contribution.

Now what are the qualities of mind and character which make most likely the realization of your talents and the fulfillment of your capabilities? I like the phrase "fulfillment of your capabilities" better than the word "success" since this word has

assumed a variety of meanings. For it is quite possible for a man to be a success to the world and a failure before the judgment bar of his own soul.

High in the category of virtues which make self-fulfillment possible I would place the quality of enthusiasm. There was a period, particularly in the roaring twenties when it was fashionable to be what my wife and I call "blaze," in our impeccable French. The mode was sophistication and cynicism. To be enthusiastic was juvenile, to be devoted to an ideal or a purpose was a sign of immaturity. This was the decade of the literary muckraker and debunker. George Washington was described not as a great statesman, soldier and patriot but merely as a man who drank too much. Lincoln was not a great humanitarian but a boorish small town politician who sometimes told coarse stories.

### Enthusiasm

Perhaps that philosophy made some contribution, although I have my own great doubts. Of one thing, however, I am sure. I have never met a great man who was not enthusiastic. He might possibly even be a cynic in every other relationship, but *not* in regard to his own work. I met some years ago a young conductor of very considerable talent who informed me that there were only a half dozen compositions that he really *wanted* to conduct. Perhaps he was "drawing a long bow" and his sense of humor was too refined for me to understand, but I am watching his career with great interest. You have all heard of the man who became a butcher because he loved animals, but he was, I am sure, the great exception.

A few days ago I had a letter from an alumnus telling me that he still remembered a convocation talk of many years ago when I told the students that they should not choose a career in music unless they felt *compelled* within themselves to do so. This young man stayed in, both happily and successfully, I am glad to say, but he thought that the advice was good. This is probably equally true of the professions of the law, certainly of medicine, and perhaps of all of them. I know it is true of music, for art is a jealous and demanding master, greatly rewarding

to those who are faithful but not always, nor necessarily, rewarding in those things which the world counts as "success."

So, if you have enthusiasm, by all that is high and holy, keep it! It is a gift beyond price.

The second necessity in self-fulfillment is something closely allied with enthusiasm, the belief in the importance of the task which you have set for yourself. I do not know how important you regard a football game, nor how important it really is for Rochester to beat Hobart. I do know, however, that if the *players* went into the game feeling that it was of no importance the game might as well be called off. Try to imagine a game where a player has the ball, and a clear field to the goal line, but instead of running he hands the ball to the nearest player on either team and says, "You run with it, I'm not interested—and besides I'm tired."

The illustration sounds downright imbecilic when applied to a football game, and yet I have seen students who have appeared to have that attitude toward the infinitely more important task of organizing their own lives. You, as students, all of us as musicians, must have a deep and abiding belief in the art which we serve, a vision of what that art can bring to the lives of other men and women, a vision—no matter how vague and unformed—of the unexplored and unrealized possibilities of an art whose potential for good has never even been tapped.

### Integrity

The next quality—and, I do not attempt to give them in order of their importance—is integrity. This is a four syllable word which, I believe, means honesty, reliability, devotion to one's task. It is the quality which makes the orchestral librarian stay up all night copying the missing piccolo part because there is a rehearsal scheduled the next morning. It is the piano tuner who goes without lunch because there is a recording session in the afternoon and the conductor, with his infallible ear, has suddenly realized that the piano is out of tune! It is the harpist coming an hour before the concert to be sure that the harp is, at least for the moment, in tune. It is the brass player coming thirty minutes before the concert to "warm up" his instrument.

I have chosen these rather homely examples of integrity because I find that so many people seem to feel that integrity belongs only to the big, important, vital issues which confront man. They say, in effect, "Of course, in any really important matters I can always be counted on to do my best, but after all I was playing only assistant fourth trumpet." Never forget that to him who has been faithful in the little things of life will come the opportunity of assuming leadership in great responsibilities.

### Loyalty

The next quality is symbolized by a word which has assumed many meanings through history. It is "loyalty." I am, of course, old enough to realize that there come times in one's life when one is beset by conflicting loyalties, and I am not so naive as not to realize that this is one of the great philosophical problems that has bothered thoughtful men through the ages. I am, however, using the word in its basic, almost primitive, sense—loyalty to one's highest ideals, loyalty to the ideals of one's profession, loyalty to one's colleagues, to one's teachers, to those in authority unless it has been proven beyond the shadow of a doubt that that loyalty is not justified. I recall a brilliant student of the Eastman School who made a brilliant record. We could teach him apparently everything but self-understanding. Upon getting into professional life his career became a wandering from place to place, from position to position. His fellow teachers were always wrong, the administration which engaged him was always incompetent. His students were all untalented, dumb and unreliable. And during all these years it apparently never occurred to him to look within himself and to cast out the beam in his own eye.

With loyalty is allied the brother-virtue of discipline! Not the discipline of the totalitarian, but the self-discipline and the self-imposed group discipline which must exist in a group of men and women working together for a common cause. No one should understand this better than a group of musicians. There can be only one conductor at a time

(Continued on page 18)

# Further on the Hughes

## Edition of Bach

William S. Newman

IN *American Music Teacher* for January-February 1955 the distinguished American teacher of piano, Edwin Hughes, is certainly justified in pointing with pride to his enterprise of more than thirty years ago when he strove for a more practical, readable edition of Bach's *Well-Tempered Clavier*. Furthermore, he deserves full recognition for pioneering such a project in this country. Perhaps, however, it would be unwise to claim virtual infallibility for this or any other edition that originated before some of this century's most significant Bach research was published.

More specifically, in the Hughes edition textual changes or deletions do occur rather frequently; the editorial markings do often run counter to a later and better understanding of Baroque performance practices; and the title of the collection does reappear incorrectly. I doubt that the Editor of *American Music Teacher* can allow enough more space to this problem, interesting as it must be to many readers, to permit any kind of detailed documentation for these reassertions of statements made by Mr. Mischa Meller in *American Music Teacher* for September-October 1954. However, one supplementary statement in support of each should at least indicate the nature of the arguments.

For example, with regard to textual changes, the Hughes edition deletes nearly all of the suggested ornaments in Prelude IV, Part I. It is true that Bischoff puts these in small type and raises questions as to their authenticity. But Hughes' failure even to mention the ornaments gives his patrons no choice. Present-day performers (Landowska and Tureck, for example) have generally preferred to incorporate them on stylistic

grounds. Recent studies on improvised ornamentation in Bach's music has tended to confirm the appropriateness of such ornaments regardless of whether they can be found in Bach's handwriting. (For instance, see Putnam Aldrich's *Ornamentation in J. S. Bach's Organ Works*, pp. 13-14.)

### Ornaments

In this same connection, Hughes' editorial handling of the ornaments, whether in the text or his footnotes, no longer passes muster in frequent instances. Typical is the familiar misunderstanding of the wavy line, which, of course, is synonymous for "tr." and the other signs that Bach used without differentiation for the trill. In his Preface, page vii, Hughes still added an example of the "inverted mordent" to the realizations for the wavy line that he had taken from Bischoff. Very rarely this solution does serve best for the trill, but only very rarely (chiefly during a fairly rapid descending scale and in certain fugue subjects such as that in the Toccata of *Partita VI*). No contemporary source would justify its use, for instance, in measures 3 or 36 of Prelude VIII, Part I. That Hughes did not quite identify the wavy line with the trill is confirmed by the fact that some, but only some times he changes this sign to "tr." (as in measure 29 of the same Prelude) or to something else (as in the slide he substitutes in measure 13 of Fugue III, Part I). To cite this typical shortcoming is not mere hairsplitting. The understanding of Bach's ornaments is, of course, of vital importance to the expressive force of his music.

Finally, the title *Well-Tempered Clavier* can hardly be dismissed as a stylish new affectation. It is unanimously endorsed by present-day

scholars. See, for example, the deliberate and unequivocal refutations of "*Well-Tempered Clavichord*" in Apel's *Harvard Dictionary* (p. 390); in the new, Fifth Edition of *Grove's Dictionary* (II, p. 340 and IX, pp. 252-253); in Herman Keller's *Die Klavierwerke Bachs* (pp. 126-127); in William J. Mitchell's *The Teaching Pieces of J. S. Bach and W. Mozart* (p. 3); and in *The Bach Reader* by David and Mendel (pp. 85, 164, and 311). Although Forkel's second-hand statements, published fifty-two years after Bach's death, have often been questioned, Bach may very well have had a special fondness for the clavichord. But nothing can be found to show that he delimited his use of the word *clavier* to this instrument. "*Clavier*" in his *Clavier Übung* comprehends at least harpsichord and organ, and perhaps clavichord by intention. J. A. Scheibe, close friend, called Bach's *Italian Concerto* for harpsichord a "*clavier concerto*" in 1739 (*The Bach Reader*, p. 234). J. G. Walther, another close friend of Bach, very clearly defined "*clavier*" as the generic term for all keyboard instruments in 1732 (*Musikalisches Lexikon*, p. 169). Such circumstantial evidences can be cited by the score.

If Mr. Hughes chooses not to accept the positive conclusions of two of our foremost Bach scholars, David and Mendel (whom he quotes anonymously), then he may refer to two books that have explored the whole question in great detail on the bases of first-hand evidence, more recent scholarship, and stylistic traits in the music itself—*Der Vortrag alter Klaviermusik* by Erwin Bodky (pp. 29-67 and 98-112) and *Die deutsche Clavichordkunst des 18. Jahrhunderts* by Cornelia Auerbach (pp.

(Continued on page 19)

William S. Newman is Associate Professor of Music, University of North Carolina, Chapel Hill, N. C.



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"THE broad art of music has room for the conservative and the pioneer, for the novice and the professional, for the passive music-lover and the active practical musician." Gustave Reese made this statement in a catalogue of *Music in the Contemporary Idiom* that he prepared for Carl Fischer. A better introduction for this discussion of "American Piano Music in the Studio" would be difficult to find.

What Dr. Reese says next as a publisher is equally appropriate for us as teachers: "We feel we should try to serve each of these types and be a composite of all of them ourselves, including, not least the pioneer type. Indeed, much contemporary music is immediately attractive, and this is true not only of concert material but of pieces that aim to introduce the student to modern idioms."

It is this last statement that is of special interest to us: "the pieces that aim to introduce the student to modern idioms." In this connection there are so many things to say that I hardly know where to begin.

But first and foremost, I want to make it clear that I am not advocating a fare of modern American music exclusively to any teacher or to any student. Let us profit by modern dietetics and recommend a balanced diet!

### Author's Training

I was brought up on Burgmüller, Heller, the little pieces of Bach, Schumann's *Album for the Young*, *Sonatinas* by Kuhlau, Clementi, Beethoven, Mozart, etc., and they are still the classic repertory, and teachers still get satisfactory results out of using them. Many of the publishers have produced new collections that are the results of special musical archaeological diggings. All this is good solid fare and helps to develop a love in the young student for the later classics. We all understand, too, that the child has to pass through the baby-food stage before being ready for the good solid nourishment of the classics.

I tried the experiment of making available to second grade students, third grade material in duet form, with the aim of creating a good classical musical background before the

Marion Bauer is a composer, teacher, author, and lecturer.

# AMERICAN PIANO MUSIC IN THE STUDIO

MARION BAUER

little ones are far enough along and able to play the pieces alone. These are not arrangements, or rather *disarrangements*, but are literal transcriptions without the change of one note from the original. As a veteran teacher I see great possibilities in the idea. One such set is already published, and another on the way.

Practically all of the first and second grade material is by Americans. There is no problem here of bringing the American composer into the studio. Literally tons of first and second grade music get published every year. I can't tell you the figures but it is rather discouraging to the serious composer who takes advanced compositions to the publisher to be told, "Now if you could just write some real easy teaching material, say first or second grade, we'd publish it."

### Successful Writers

Experienced teachers know who the successful writers for early grades are; we can drop the subject here and now.

The third grade is of particular interest and importance. Here it is that the seeds may be planted for an appreciation of the contemporary music heard in concert halls, over the air, and on disks. Here it is that the American composer can be of inestimable value to teachers and pupil. And here it is that the publisher frequently has a thankless job.

I used to think that the publishers were to blame for the same old hackneyed stuff that was used year after year in the studios. They publish a lot of the "same old hackneyed stuff" because they have to observe the rule of "supply and demand" in order to respond to the law of survival! But I was mistaken. The publishers' catalogues reveal that they showed their willingness to put out a few works by the more serious American composers. But the rule

of supply and demand was at work again. Was there sufficient demand? And if not, why not?

The teachers must bear the brunt of the blame. Now I am not alluding to the small vanguard of progressive, up-to-date teachers who are enthusiastic and inspiring, and have a curiosity about what is going on in the world of music, who are eager to hear new music in concert, and want to study contemporary works if they are pianists themselves, and are eager to teach it.

As much respect as the good teachers who are plodders command, they would gain more from the contemporary composers if they took the time to look into the piano music issued by hopeful publishers who believe that contemporary music has begun to be appreciated or is just about to be. Just a little curiosity about and a little interest in the educational work of our truly gifted American composers would change the situation noticeably.

### Questionnaire

If a questionnaire were sent to the thousands of piano teachers throughout this country, here are a few pertinent questions that might be posed:

1. How many new pieces of music do you teach in a year?
2. Are they pieces that you have examined and picked out yourself for use?
3. Or do you rely entirely on the specialists in the educational field, however efficient they may be, to do your selecting for you? (A sort of pre-cooked fare.)
4. Do you listen to contemporary music?
5. How much of it do you like?
6. Have you any prejudice against the new and unfamiliar?
7. Do you do anything about getting over either active or passive dislike for new and unfamiliar idioms?

8. Do you listen to recordings of contemporary music? Or do you encourage your pupils to do so?
9. Are you lazy, indifferent about, or bored with looking over new music?
10. Do you hide behind the old excuse: "children don't like contemporary music"?
11. Or do you blame it on their parents? (Parents are stumbling blocks and should be included in the campaign to educate the pupils.)
12. Are you dodging the issue by trying to persuade yourself and your pupils that real musicianship can only be acquired through specializing in accepted classics?

You may want to tell me that it is none of my business what your reactions are. You are right. It's none of my business, but it is yours!

### Teacher's Influence

Teachers of course influence the taste of their pupils to a great extent. But many alert teachers are aware of what an important place the study of types is taking in progressive pedagogy today. (You notice I carefully avoid the much abused term *psychology*.) Far be it from me to suggest that you turn into musical psychoanalysts! But the day has passed when a sensitive teacher tries to force the same last to fit every pupil. He (or she) is a better shoemaker than to do that!

Even though the student may have introvert or extravert tendencies, the teacher can help to train and balance those tendencies by watching the musical fare. And here is where contemporary composers may help. Some children are utterly conservative by nature and love conventional even trite music. Possibly because they have never heard anything else. Others are born with a curiosity about the unusual, the unconventional, the queer, the modern. Both types need a balancing of the scales, and judicious use of contemporary compositions will help a lot. You can't suddenly force new and (to them) queer things upon children.

And here I must explain that I'm not telling you to try to foist extreme idioms or ugly music on them. That won't work! I have seen supposedly modern music written for

children (and published too) that was just so ugly that I could see where any attempt to force a normal, well-balanced child to play those pieces would make him hate music forever after!

Every teacher knows that the same piece may not suit every student. One type of music may be temperamentally disturbing to one pupil, and another piece may meet the individual needs better and still be contemporary.

### Contemporary

"Contemporary" does not mean ugly, dissonant, incomprehensible or non-constructive. It may, however, mean a different approach to old problems, a new stimulus to the teacher who has become tired of using the same old repertory, or it may mean merely that the pieces were written by living composers, or by composers who have but recently passed away.

And while I am defining terms, I might as well state that by "American composers" we do not mean only those who were born in this country, but also many foreign-born musicians who have become naturalized citizens and have done much of their work here and have taught many of our present-day composers.

A few years ago a young boy came to study theory and composition with me, and I began in a good old-fashioned way to try him at ear-training and chord-writing and got nowhere. We were both discouraged. One day he very meekly asked if he might show me some of his compositions. I feared the worst, but much

to my surprise, he played a set of charming little pieces with free, unconventional harmonies and interesting turns of phrases. He heard music differently and charmingly.

"How did you ever learn to hear music this way?" I exclaimed. And his answer was disconcerting, to say the least.

"When I was a little boy of eleven," he said, "someone gave me the records of Stravinsky's *The Rite of Spring* and I played it and played it until I knew and loved every note of it."

Needless to say, I changed my tactics and taught him to make use of his assets.

Some time ago Carl Fischer pioneered in experimenting with compositions of about third grade. The house published a series edited by Isadore Freed and Lazar Saminsky to which many of the contemporary Americans were invited to contribute. The series was called *Masters of our Day* and contains advanced second and third grade material by Cowell, Copland, Hanson, Jacobi, Kramer, Arthur Shepherd, Moore, Randall Thompson, Virgil Thomson, Roger Sessions and many others.

### Mikrokosmos

Bela Bartok, a Hungarian who lived the last years of his life in America, gave much thought and time to writing for children. The *Mikrokosmos*, a set of six volumes, was designed for teaching. The first three volumes are for the early grades, and are well suited to solve another problem for the teacher,

(Continued on page 20)

### OFFICERS OF THE NEWLY FORMED SOUTHERN DIVISION



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# THIRD SUPPLEMENT TO:

## DOCTORAL DISSERTATIONS IN MUSICOLOGY

COMPILED BY HELEN HEWITT

### PART I. COMPLETED DISSERTATIONS

#### University of Chicago

- Meyer, Leonard B., "Emotion and Meaning in Music." 473 pp. (Ph.D., History of Culture, 1954)  
This will be available on microfilm from the University of Chicago.

#### Columbia University

- Rubin, David George, "Music in the Modern Novel." 240 pp. (Ph.D., Language and Literature, 1954)  
University Microfilms, No. 10,274; *Dissertation Abstracts*, Vol. XIV, No. 12, p. 2352.

#### Florida State University

- Agey, C. Buell, "A Study of the *Kleine Geistliche Concerte* and *Geistliche Chormusik* of Heinrich Schütz." 410 pp. in 2 vols. (Ph.D., Theory, 1955)  
Mathis, William Stephan, "Thirty-Six Selected Choral Works of the 16th Century Adapted and Annotated for Performance by Non-Professional Choral Groups." 310 pp. (Ph.D., 1952)  
Venetozzi, John Thomas, "Band Works of Tommaso Venetozzi Edited and Rescored." 294 pp. in 2 vols. (Ph.D., Music Education, 1954)  
University Microfilms, No. 8376; *Dissertation Abstracts*, Vol. XIV, No. 8, p. 1233.

#### Harvard University

- Barber, Clarence Howard, "The Liturgical Music of Marc-Antoine Charpentier (1634-1704): The Masses, Motets, *Leçons de Ténébres*." (Ph.D., Music, 1955)  
Daniel, Ralph T., "The Anthem in New England before 1800." (Ph.D., Music, 1955)

#### Indiana University

- Bolen, Charles Warren, "Open-Air Music of the Baroque: A Study of Selected Examples of Wind Music." 276 pp. (Ph.D., Music Education, 1954)  
University Microfilms, No. 8778; *Dissertation Abstracts*, Vol. XIV, No. 8, p. 1232.

- Christ, William B., "The Reading of Rhythm Notation Approached Experimentally According to Techniques and Principles of Word Reading." 103 pp. (Ph.D., Theory, 1953)

- Darack, Arthur, "Aesthetics of Music: Early Greek Views." 188 pp. (Ph.D., Theory, 1951)  
University Microfilms, No. 10,420; *Dissertation Abstracts*, Vol. XIV, No. 12, p. 2363.

- Jacobson, George, "Methodology of Music Theory." 218 pp. (Ph.D., Theory, 1953)

- Lamm, Robert Carson, "The Evolution of the Secondary Dominant Concept." 261 pp. (Ph.D., Theory, 1954)  
University Microfilms, No. 10,150; *Dissertation Abstracts*, Vol. XIV, No. 11, p. 2087.

- List, George Harold, "An Analysis of the Relationship of Non-Stepwise Melodic Movement by Tonality in Selected Works of W. A. Mozart." 236 pp. (Ph.D., Theory, 1954)  
University Microfilms, No. 10,151; *Dissertation Abstracts*, Vol. XIV, No. 11, p. 2087-2088.

- Mueller, Paul Edward, "The Influence and Activities of English Musicians on the Continent During the Late 16th and Early 17th Centuries." 614 pp. (Ph.D., Musicology, 1954)  
University Microfilms, No. 7534; *Dissertation Abstracts*, Vol. XIV, No. 4, p. 685.

- Mueller, Robert Earl, "The Concept of Tonality in Impressionist Music: Based on the Works of Debussy and Ravel." 171 pp. (Ph.D., Theory, 1954)  
University Microfilms, No. 10,153; *Dissertation Abstracts*, Vol. XIV, No. 11, p. 2088.

- Neumeyer, Carl Melvin, "A History of the National Association of Schools of Music." 449 pp. (Ed.D., Music Education, 1954)  
University Microfilms, No. 8950; *Dissertation Abstracts*, Vol. XIV, No. 9, p. 1429-1430.

- Nordgren, Quentin R., "Texture: A Consideration of Spacing, Doubling, Range, and Instrumentation Based Upon Selected Orchestral Works of Certain 19th-Century Composers." 352 pp. (Ph.D., Theory, 1955).

- Trumble, Ernest Lorenz, "Early Renaissance Harmony." 302 pp. (Ph.D., Theory, 1954)  
University Microfilms, No. 10,159; *Dissertation Abstracts*, Vol. XIV, No. 11, p. 2089.

- Yerbury, Grace Helen, "Styles and Schools of the Art-Song in America, 1720-1850." 441 pp. (Ph.D., Theory, 1953)  
University Microfilms, No. 6459; *Dissertation Abstracts*, Vol. XIII, No. 6, p. 1219-1220.

#### State University of Iowa

- Kent, Ralph McVety, "A Study of Oratorios and Sacred Cantatas Composed in America before 1900." 610 pp., including photographic reproductions of about 400 examples from printed scores and manuscripts. (Ph.D., Music, 1954)  
University Microfilms, No. 9583; *Dissertation Abstracts*, Vol. XIV, No. 10, p. 1757.

- Starkey, Willard A., "The History and Practice of Ensemble Music for Lip-Reed Instruments." 610 pp. (Ph.D., Music Education, 1954)  
University Microfilms, No. 10,216; *Dissertation Abstracts*, Vol. XIV, No. 1, p. 131.

#### University of Michigan

- Hitchcock, Hugh Wiley, "The Latin Oratorios of Marc-Antoine Charpentier." 900 pp. (Ph.D., Musicology, 1954)  
University Microfilms, No. 7663; *Dissertation Abstracts*, Vol. XIV, No. 4, p. 684-685.

- Rigsby, Oscar Lee, "The Sacred Music of Elzéar Genet." (Ph.D., Musicology, 1955)

- Riley, Maurice Winton, "The Teaching of Bowed Instruments from 1511 to 1756." 466 pp. (Ph.D., Musicology, 1954)  
University Microfilms, No. 8236; *Dissertation Abstracts*, Vol. XIV, No. 7, p. 1089.

#### New York University

##### Graduate School of Arts and Science

- Lawry, Eleanor, "The Psalm Motets of Claude Goudimel." (Ph.D., Musicology, 1955)

- Lyder, Peggy, "The Latin Sacred Music of Peter Philips." 660 pp. (Ph.D., Musicology, 1955)

#### New York University

##### School of Education

- Boardman, Roger C., "A History of Theories of Teaching Piano Technic." 238 pp. (Ph.D., Music Education, 1954)

- Singleton, Ira Custer, "The Rationality of 18th-Century Musical Classicism: A Study of the Relationship Between the Rationalistic Philosophies of Descartes, Spinoza and Leibniz and the Classicism of Haydn, Mozart and Beethoven." 429 pp. in 2 vols. (Ph.D., Music Education, 1954)  
University Microfilms, No. 8012; *Dissertation Abstracts*, Vol. XIV, No. 5, p. 842-843.

- Wiedman, Robert, "Expressionism in Music." 380 pp. in 2 vols. (Ph.D., Music Education, 1955)

- Zomezey, Fred, "A Manual for the Training of Class Violin Teachers." 362 pp. in 2 vols. (Ed.D., Music Education, 1954)

#### Northwestern University

- Gould, Cassius Wallace, "An Analysis of the Folk-Music in the Oaxaca and Chiapas Areas of Mexico." 327 pp. (Ph.D., Music, 1954)  
University Microfilms, No. 9237; *Dissertation Abstracts*, Vol. XIV, No. 11, p. 2085-2086.

- Holsinger, Clyde William, "A History of Choral Conducting with Emphasis on the Time-Beating Techniques Used in the Successive Historical Periods." 357 pp. (Ph.D., Music, 1954)  
University Microfilms, No. 10,301; *Dissertation Abstracts*, Vol. XIV, No. 12, p. 2363.

- Larson, Robert M., "Stylistic Characteristics in a cappella Composition in the United States, 1940-1953, as Indicated

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- by the Works of Jean Berger, David Diamond, Darius Milhaud, and Miklos Rozsa." 288 pp. (Ph.D., Music, 1953)  
University Microfilms, No. 7047; *Dissertation Abstracts*, Vol. XIV, No. 2, p. 371.
- Nolte, Ewald Valentin, "The Instrumental Works of Johann Pachelbel (1653-1706): An Essay to Establish His Stylistic Position in the Development of the Baroque Musical Art." 360 pp. (Ph.D., Music, 1954)  
University Microfilms, No. 9264; *Dissertation Abstracts*, Vol. XIV, No. 10, p. 1758.
- Schmoll, Joseph Benjamin, "An Analytical Study of the Principal Instrumental Compositions of Wallingford Riegger." 348 pp. (Ph.D., Music, 1954)  
University Microfilms, No. 10,318; *Dissertation Abstracts*, Vol. XV, No. 1, pp. 130-131.
- George Peabody College for Teachers*
- Funk, Floyd D., "The Trio Sonatas of Georg Philipp Telemann (1681-1767)." 320 pp. (Ph.D., Musicology, 1954)  
*University of Pittsburgh*
- Jones, Walter R., "An Analysis of Public School Music Text-books before 1900." 165 pp. (Ed.D., Music Education, 1954)  
University Microfilms, No. 9973; *Dissertation Abstracts*, Vol. XIV, No. 12, p. 2364.
- Yale University*
- Johnson, Alvin H., "The Liturgical Music of Cipriano da Rore." 355 pp. (Ph.D., History of Music, 1954)
- Murphy, Richard M., "Fantasia and Ricerare in the 16th Century." 222 pp. (Ph.D., History of Music, 1954)
- Seay, Albert, "The *Declaratio Musicae Disciplinae* of Ugolino of Orvieto." Critical Introduction and Text, 1220 pp. (Ph.D., History of Music, 1954)
- Waite, William Gilman, "The Rhythm of the 12th-Century *Organum* in France." 3 vols. (Ph.D., History of Music, 1951)  
Published as *The Rhythm of Twelfth-Century Polyphony: Its Theory and Practice* by William G. Waite (New Haven: Yale University Press, 1954) (*Yale Studies in the History of Music*, Leo Schrade, editor, Volume 2) 141 pp., Introduction; 254 pp., Transcription of Leonin's *Magnus Liber Organi de Gradali et Antiphonario* after MS Wolfenbüttel 677, olim Helmstadt 628.

## PART II. DISSERTATIONS IN PROGRESS

- Boston University*
- \*Green, Douglas, "The Orchestral Works of Leonardo Leo." (Ph.D., Musicology)
- University of California at Berkeley*
- \*Gottlieb, Louis E., "Cyclic Masses from the Trent Codices." (Ph.D., Music)
- University of Chicago*
- \*Lawner, George, "Russian Opera Since the Revolution." (Ph.D., Music)
- \*Marco, Guy, "Italian Musical Theory in the Late 16th Century." (Ph.D., Music)
- Cornell University*
- \*Longyear, Rey M., "D.F.E. Auber: A Chapter in the History of the *Opéra Comique* 1800-1870." (Ph.D., Musicology)
- Florida State University*
- \*Gustafson, John M., "A Study Relating to the Boy's Changing Voice, its Incidence, Training, and Function in Choral Music from 1600 to the Present Time." (Ph.D., Music Education)
- \*Spratt, John F., "The Piano Sonata since 1900." (Ph.D., Theory)
- \*Wilcox, James H., "A Stylistic Analysis of the Symphonies of Anton Bruckner." (Ph.D., Theory)
- Harvard University*
- \*Downes, Edward O. D., "The Operas of Christian Bach as a Reflection of the Dominant Trends in *opera seria* 1750-1780." (Ph.D., Music)
- \*Velimirovic, Milos Milorad, "The Byzantine Elements in Early Slavic Chant." (Ph.D., Music)
- Indiana University*
- \*Danek, Victor B., "History of the Kneisel Quartets: Their Position and Influence in Chamber Music." (D. Mus. Ed.)
- \*Insko, Wyatt Marion, III, "The Musical Style of Folk Songs in The Appalachian Mountains of Kentucky." (Ph.D., Musicology)
- \*Johnson, Mildred J., "37 Motets of the Codex Ivrea." (Ph.D., Musicology)
- \*Mahmoud, Parviz, "A Theory of Persian Music and Its Relation to Western Practice." (Ph.D., Theory)
- \*Morris, Robert B., "The Solo Cantata." (D. Mus. Ed.)
- \*Ray, Harry, "An Experimental Approach to the Reading of Pitch Notation." (Ph.D., Theory)
- \*Roberson, Ammon D., "Performance Problems in Handel's *Messiah*." (D. Mus. Ed.)
- \*Scott, David W., "German Baroque Lied: Stylistic Analysis and Preparation of a Modern Edition." (D. Mus. Ed.)
- \*Silber, John, "Aural Analytic Ability in Harmonic Dictation Through Different Media of Musical Expression." (Ph.D., Music Education)
- \*Siurua, Sam, "Survey of the Nature of Contemporary Aesthetic Inquiry and Summary of the Implications for the Music Educator." (Ed.D., Music Education)
- \*Tritt, Edward C., "A Study of the History, Present Status, and Prospects of Community Orchestras in Southern California." (Ph.D., Music Education)
- \*Whaples, Miriam Karpilow, "Musical Exoticism in the Baroque Period." (Ph.D., Musicology)
- State University of Iowa*
- \*Feese, Gerald, "The Polyphonic Ballades in MS J.11.9 of the Biblioteca Nazionale of Turin." (Ph.D., Musicology)
- \*Hedlund, Harry Jean, "The History and Development of Woodwind Chamber Music." (Ph.D., Music Education)
- University of Michigan*
- \*Lovell, John Harrison, "A Stylistic Study of the Masses of Josquin des Prez." (Ph.D., Musicology)  
The following subjects, listed in "Supplement (1953-1954)" are now released:  
(Berg, Arthur D.) "The History and Development of the Clarinet as a Solo Instrument."  
(Ellis, Mildred K.) "A Study of the Schubert, Mendelssohn, Schumann, and Brahms *Charakterstück* for Piano."  
(Scott, George L.) "The Works of Gaetano Brunetti (ca. 1753-1808.)"
- New York University*  
*Graduate School of Arts and Science*
- \*Bader, Gloria, "The Crisis of Tonality in the Early Italian Baroque." (Ph.D., Musicology)
- \*Marshall, George, "The Harmonic Laws in the Madrigals of Carlo Gesualdo." (Ph.D., Musicology)
- New York University*  
*School of Education*
- \*Hansler, George, "Stylistic Characteristics and Trends in Contemporary British Choral Music: A Study of Contemporary British Choral Music as Represented by the Choral Works of Lennox Berkeley, Benjamin Britten, Gerald Finzi, Constant Lambert, Edmund Rubbra, Michael Tippett, and William Walton." (Ph.D., Music Education)
- \*Jones, Arthur, "Stylistic Characteristics of the Choral Writing of Richard Wagner." (Ph.D., Music Education)
- \*Jones, S. Turner, "The Development of Desirable Administrative Practices for Departments of Music in Institutions of Higher Education." (Ed.D., Higher Education)
- \*Kabis, Sister Mary Elise, "The Works of Jean Richafort, Renaissance Composer." (Ph.D., Music Education)
- \*Levy, Ezekiel, "Sacred Music and Festivals of the Catholic, Jewish, and Protestant Faiths." (Ed.D., Music Education)
- \*McNaughton, Charles D., "Albert Stoessel—Composer, Conductor, Educator." (Ph.D., Music Education)
- \*Suchoff, Benjamin, "A Guide to the Mikrokosmos of Béla Bartók." (Ph.D., Music Education)
- \*West, J. Forrest, "An Anthology of Choruses from Operas." (Ph.D., Music Education)
- University of North Carolina*
- \*Bernstein, Melvin, "The Liturgical Music of Giaches Wert." (Ph.D., Music)
- \*Henderson, Hubert, "The Music of John Wilson." (Ph.D., Music)
- North Texas State College*
- \*Trickey, Samuel M., "Les Six: Their Contribution to 20th-Century Music." (Ph.D., Musicology)
- Princeton University*
- \*Lockwood, Lewis, "The Sacred Music of Vincenzo Ruffo." (Ph.D., Music)
- \*Powers, Harold S., "The Music of Southern India." (Ph.D., Music)

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THE aura of publicity which press agents throw around their glamorous and famous employers has tended to obscure the names of the men who wrote the compositions sung or played, and has made the composer the "forgotten man of music." May I add to the composer the poets, dramatists and librettists who collaborated with him, and who with few exceptions also remain semi-anonymous. So, it is this rather obscure group and their labors, dreams, daring and talents that I would like you to consider. Without them the remarkable evolution in song which has taken place during the past 350 years would not have been possible.

In the late 1500's the Netherlandish style of polyphonic writing was reaching glorious heights in the works of three of its greatest composers, Palestrina, de Lasso and Victoria. In the characteristically changing manner of life this school had passed through its earlier phases of development and was now reaching its full flower in a beauty and excellence not again to be equalled.

But as in other phases of changing life, when a movement has fulfilled, or nearly fulfilled, its destiny, the vacuum about to be created by its passing seems to be anticipated by those questing spirits who are already at work blazing trails into new territory.

### The Camerata

Such a group was that company of Florentine gentlemen known to us as the Camerata. Along with them in not so far off Mantua was another group, or should we say an important group of one, also busy at pioneering. All of these gentlemen shared a common aim, which was in brief, to restore the glory of the Greek drama.

When the torch of world leadership passed from the Greeks to the Romans, the Romans were smart enough to recognize in the Greek culture a priceless heritage, and never in all their preoccupation with arms and conquest and government did they permit it to be lost.

With the fall of Rome the arts, along with the rest of Western Civilization, went into a sort of hibernation and remained there for the millennium of twilight which we call The Dark Ages.

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## Words and Music

### Stanley Deacon

But with the golden dawn of the Renaissance the Italian peninsula for the second time in recorded history spawned men of genius—men with a zest for living and a capacity for achievement that still leaves us in open-mouthed admiration.

In the field of letters, Dante, Boccaccio and Petrarch lifted the vulgar spoken Tuscan Dialect to the level of high literature, and by using the spoken language, familiar to all, reached the great mass of the people, leaving the classic Latin to that small group of scholars who were the only ones who understood it anyway.

### Tardy Handmaiden

Music, the tardy handmaiden of the Arts, was late as usual, but not too late.

So when these questing pioneers took stock of their available resources they found not only the drama in high perfection ready at hand, but also a language in which to write that drama—and best of all a language which was understood by everyone.

One of the great weaknesses they found in the polyphonic writing was the inadequacy of the text, or perhaps it would be more accurate to say the low estate to which the text had sunk. Having the several voices sing the same words but at different times made the text unintelligible, and gave little incentive to the composer to give much thought to the beauty or significance of the words.

The result was a performance of intricate mathematics and accurate vocalization, but a performance which was essentially a mental rather than an emotional experience.

The Greek drama on the other hand could stir the audience to great heights of feeling, and the Camerata, and particularly Monteverdi, felt that if they could couple this quality with the magic and witchery of music they would have accomplished

their aim. Their work would then have "affetto."

They were right, and their music did have "affetto," and we still find many excerpts from the operas of Peri and Caccini congenial to our ears today.

But it was not until Monteverdi produced "Arianna," and the tremendous emotional impact of the arioso "Lasciatemi Morire" moved whole audiences to tears, that the new era in music was established beyond any doubt. The speed and completeness with which monodic singing replaced polyphonic singing is a phenomenon which still amazes.

Of all these early pioneers, Monteverdi was not only the towering genius, but he was also the most articulate in expressing his views. One sentence of his stands out so clearly that it has almost become a byword. "L'oratione sia padrone dell'armonia, e non serva." (The word should be master of the music, not the servant.)

### The Word is King

So the new order in music was established on the premise that the word is king, and in the three and a half centuries since Monteverdi's historic utterance a succession of gifted and able protagonists have reaffirmed this conviction, and each in his turn has attempted to restore the word to its place of ascendancy. Gluck, Wagner and Debussy, to name only three of the most famous.

But the very fact that they felt they had to "restore" the word suggests that somewhere along the line the word had slipped. If, in truth, the word is king how then do we explain a Mozart, a Schubert, or a Verdi?

May I interrupt at this point to give you two very interesting definitions which touch on both sides of this question. They are both by Americans and each man was, or is, a critic on the new York "Times." The first is by the late W. J. Hen-

derson who was highly respected by all and deeply loved by many. He said, "Singing is the interpretation of text by means of musical tones produced by the human voice." "The interpretation of text." The second is Olin Downes, the incumbent at the "Times." He says, "Melody is an organic entity, born of germinal phrases which foliate and develop in response to the life force within them, and communicate expression that is quickly felt."

But to resume . . .

These early writers aimed their primary efforts at what they called the "stile recitativo," that is lyric declamation or singing speech, their thought being that only in this way could the true effectiveness of the drama be realized.

It soon became apparent, however, that whole acts of *recitativo* were not only tedious, but that they failed to provide the contrasts, the lights, and shadows, the peaks and valleys that are the very essence of drama.

#### Lasciatemi

In searching for a remedy they hit upon the device of selecting certain unusual spots and giving them a more sustained melodic treatment. These they called *arioso* or *aria*, the "Lasciatemi" of Monteverdi being a landmark. This device proved popular with audiences, and very quickly it became the practice to use *recitativo* for such parts as description, dialogue, questions and answers and so on, while reserving the arias for those choice spots where a single character is given a speech of unusual beauty or eloquence. And on these spots the composers lavished their finest inspirations.

In polyphonic music all the singers were of equal importance and there was little trouble with one singer claiming priority over another.

But the drama inevitably had some characters of greater importance to the story than others, and very naturally these leading characters were the ones to whom were assigned the choice arias.

So now the human element comes in: the star system we know so well.

It is easy for us to imagine the intrigues and deals of the prima donnas and leading tenors as they jockeyed for favored positions. And it is also easy for us to understand the pressures they would bring to bear on composers to induce them

### New Members of National Executive Committee



LaVahn Maesch, Director of Conservatory of Music, Lawrence College, Appleton, Wisconsin. Vice-President in Charge of States and Divisions.



Jeannette Cass, Theory Teacher at the University of Kansas, Lawrence, Kansas. Chairman of MTNA Student Activities Committee.

to write music which would show off to best advantage the range, power, flexibility and beauty of their voices.

Result, *Bel Canto*.

An idea and an ideal which captured and held in thrall the musical world for a century, for two centuries, yes, which still today commands our admiration. And a school of singing which produced feats of vocalization that remain a golden legend in the history of song.

As the vocal extravaganzas of the singers mounted, their musical ethics dropped. The situation shrieked for correction, and of course in due time, correction came.

But though the men who undertook the correction were strong and determined battlers, they succeeded not in restoring the word to ascendancy but rather to a more proper relationship of equality between "l'orazione" and "l'armonia." Gluck after a soul searching period of 15 or 20 years embarked on his famous reform, yet is remembered in the history of song as a great melodist.

#### Wagner

Then the impact of Wagner brought on a furore which even today hasn't altogether subsided. Never one to play the modest violet, Wagner felt that since he himself was the world's greatest dramatist, no one but himself was suitably equipped to write the words for his music dramas. Not only did he write his own libretti, but with characteristic verbosity he wrote exhausting treatises on the importance of the word; an importance which he promptly nullified by an orchestration so heavy that much of the time only voices of heroic size could manage to be heard. Also, by transferring so much of the dramatic action from the stage to the orchestra pit through the *leitmotiv*, he made it relatively unimportant whether the

singers could be heard and understood or not.

Whatever the strength or weakness of Wagner there can be no doubt about the influence his ideas and practices had, and the extent to which he has subsequently influenced music.

The heavy, complex and highly colored orchestration, and by extension a piano accompaniment which has abandoned *oom-pah* and taken on a quasi-orchestral quality itself, are familiar to us all.

#### Schumann

Schumann also gave the song writers food for thought when he broke with the time honored custom of repeating words to fill out musical patterns, and when he abandoned refrains which could use the same words for several different verses.

Then when the storm of abuse and villification which greeted Debussy's new works had subsided sufficiently to allow some calm analysis, the singers found themselves facing still another problem. The subtle balance between tone and word to which they had become disciplined was shaken by the new dissonances. And so still another adjustment had to be made. The techniques they had labored so to acquire and which were admirably suited to brilliant bravura, flowing *cantabile* and *recitativo secco*, seemed not only ineffective, but also inappropriate for the strange new sounds of Debussy's music.

Today's writers seem to run the gamut all the way from pre-Bach to post-Ives. Some, like the great trio of Italians, Respighi, Malipiero and Pizzetti, along with their English colleague Vaughan Williams, seem to be going back to the ideals of Monteverdi and the Elizabethan composers

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# MONTANA MUSIC TEACHERS ASSOCIATION CERTIFICATION PLAN

The second of a series of plans of certification and accreditation of music teachers.  
Other plans will appear in future issues of *American Music Teacher*.

WE FEEL that our certification plan has its strength in the fact that it is connected with the State Department of Public Instruction, and they issue our certificates, and pass on all transcripts as well as conduct all examinations through the chairman of the examining board who is the State Music Supervisor. It was also passed by the Montana Legislature. It has been in effect since 1930, and revised in 1951. (Helen La Velle, President, Montana State Music Teachers Association).

## CERTIFICATION—APPLIED MUSIC

### PART I—INTRODUCTORY STATEMENT

The certification program in applied music provides that a private music teacher may receive either a Standard Certificate in Applied Music based on two years of college preparation with a major in the applied field in which certification is desired or an Advanced Certificate in Applied Music based on the Bachelor of Music Degree (or Master of Music Degree) with a major in the applied field in which certification is desired. In the area of piano, the Standard Certificate entitles the individual to offer high school credit for private study in piano as outlined in Semesters 1-10, Revised Course of Study in Piano. The Advanced Certificate permits an accredited teacher to offer high school credit for private piano study as outlined in Semesters 1-16, Revised Course of Study in Piano. Certificates issued for any area of private music study will state definitely the privileges and limitations pertaining thereto.

The Certification Program also provides that private music teachers who have been unable to complete their college music work, or who have had their musical training through private instruction, may submit to the State Applied Music Examining Committee an equivalent of the study required in accredited institutions and be examined in these areas. Such an examination will be written, oral, and performance before the committee.

An Emergency Certificate—valid for one (1) year—may be issued in special cases where the individual cannot immediately meet all requirements for either a Standard or an Advanced Certificate in Applied Music.

The Standard or Advanced Certificate is issued the first time for a period of two (2) years and thereafter may be renewed for periods of not more than five (5) years. No additional credits are required for the first renewal at the end of the probationary two-year period. The method and regulations governing the renewal of certificates is explained in Part III below.

**FEES.** A registration fee of two dollars (\$2.00) is charged the individual who is applying for a certificate for the first time. The fee for the Standard, Advanced, or Emergency Certificates in Applied Music is one dollar (\$1.00) for each year the certificate is in force. All fees must accompany the initial application for certificates. Such fees should be in the form of a money order made payable to the State Superintendent of Public Instruction.

Application forms for obtaining or renewing certificates in Applied Music may be obtained from the State Director of Certification, State Department of Public Instruction, Helena, Montana.

Each of the three kinds of Applied Music Certificates mentioned above is explained in detail in Part II below.

### PART II—CERTIFICATES IN APPLIED MUSIC

#### A. Standard Certificate in Applied Music.

The Standard Certificate in Applied Music is for those private music teachers who desire to teach beginning students in music. It may be issued on the following basis:

##### 1. By Endorsement.

A Standard Certificate in Applied Music may be issued by endorsement to an individual who has completed two years of college preparation from an institution accredited by the National Association of Schools of Music, or from an institution maintaining similar musical and educational standards. The individual's academic preparation must have included at least four (4) quarter hours of work in educational psychology or philosophy of education. The individual must have specialized

in the applied field—piano, voice, violin, etc.—for which certification is sought. The person should fill out the application form for the Standard Certificate and have an official transcript of his college record sent directly to the State Director of Certification.

##### 2. By Examination.

A Standard Certificate in Applied Music may be issued to any person whose musical preparation has been taken with private music teachers, but without academic credit, and who passes the written as well as the oral and the performance examinations given by the State Applied Music Examining Committee with a grade of at least seventy-five per cent (75%). The written, oral, and the performance examinations for this certificate will be given once each year during the annual meeting of the Montana State Music Teachers Association, which is held in July or August. An individual desiring to obtain a Standard Certificate in Applied Music by examination should do the following things:

a. Write to the State Supervisor of Music requesting the written, oral, and the performance examinations. This request should reach the State Supervisor's office not later than July 1st of the year in which the examination is to be taken.

b. Have an official transcript of his college record, if any, sent directly to the State Supervisor of Music. The State Applied Music Examining Committee in consultation with the State Director of Certification will then carefully go over the individual's application together with his official transcript, if any, and determine if his study to date represents the equivalent of the first two years of college work toward the Bachelor of Music Degree in the applied field for which certification is sought, and, in addition, the equivalent of courses in educational psychology or philosophy of education as offered by units of the University of Montana.

c. Take the written, the oral, and the performance examinations at the time specified at the annual meeting of the Montana State Music Teachers Association. The individual will be notified by the Chairman of the State Applied Music Examining Committee as to the date, the place, and the nature of the written, the oral, and the performance examinations.

d. When the individual has successfully completed his written, oral, and performance examinations, he should then fill out the application form for the Standard Certificate in Applied Music and mail it to the State Director of Certification.

#### B. Advanced Certificate in Applied Music.

The Advanced Certificate in Applied Music is for those private music teachers who have received the Bachelor of Music Degree, or have completed private study which represents the equivalent of such a degree. It may be issued on the following basis:

##### 1. By Endorsement.

An advanced Certificate in Applied Music may be issued by endorsement to an individual holding a Bachelor of Music Degree (or its equivalent) from an institution accredited by the National Association of Schools of Music, or from an institution maintaining similar musical and educational standards. The individual's academic preparation must have included at least four (4) quarter hours of work in educational psychology or philosophy of education. The individual must have specialized in the applied field—piano, voice, violin, etc.—for which certification is sought. An individual desiring to obtain an Advanced Certificate in Applied Music should fill out the application form for the Advanced Certificate and have an official transcript of his college record sent directly to the State Director of Certification.

##### 2. By Examination.

An Advanced Certificate in Applied Music may be issued to any person who passes the written, the oral, and the performance examinations given by the State Applied Music Examining Committee with a grade of at least seventy-five per cent (75%). The written, the oral, and the performance examinations for

(Continued on page 20)



# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR

### STATE

Texas	June 9-11, Hotel Driskill, Austin
Minnesota	June 19-20, Minneapolis
Ohio	June 21-23, Commodore Perry Hotel, Toledo
California	June 26-30, Mills College, Oakland
Indiana	July, Indiana University, Bloomington
Montana	July 24-29, Montana State University, Missoula
Mississippi	October 29, Mississippi Southern College, Hattiesburg
Arkansas	November 4-6, Hotel Pines, Pine Bluff
Missouri	November 6-8, Travelers Hotel, Kirksville
Kansas	November 29-30, Kansas Wesleyan University, Salina
South Dakota	November
Iowa	February 18-21, 1956, Hotel Savery, Des Moines

### DIVISIONAL

East Central	February 11-14, 1956, Claypool Hotel, Indianapolis, Indiana
West Central	February 18-21, 1956, Hotel Savery, Des Moines, Iowa
Southwestern	February 25-28, 1956, Hilton Hotel, Albuquerque, New Mexico
Western	March 3-6, 1956, Phoenix, Arizona
Southern	March 11-13, 1956, Atlanta, Georgia



by Marjorie T. Sellers

Alfred Mirovitch was guest artist at the Arizona State Music Teachers Association annual convention held at the University of Arizona, Tucson, March 20-21, 1955.

Twenty-nine piano students were presented for auditions on Sunday afternoon, March 20th. These were held privately for students and teachers and a stenographer made copies of Mr. Mirovitch's criticisms for the benefit of those who played for him.

On Monday Mr. Mirovitch conducted workshops, which were well attended and enthusiastically received. His treatment of pedalling was especially effective. He per-

formed in concert on Sunday evening and was the guest of honor at the banquet on Monday evening.

At the banquet the speaker was Dr. John Crowder, Dean of the College of Fine Arts of the University of Arizona, formerly president of the Music Teachers National Association.

The program of the convention included workshops and demonstrations for teachers of voice and orchestral instruments. A voice panel was conducted by John Bloom of The University of Arizona. Speakers were Dr. Milton Rasbury, Phoenix Union High School, William Funk, Amphitheatre High School, Tucson, and Robert Hutchinson, Tucson High School.

Marion Smith, Arizona State College, Tempe, conducted a Voice Recital and Materials Clinic. Those who participated were David Scouler and Bertha Autenreith, of Arizona State College, Tempe, and Eugene Conley and Marguerite Ough, both of the University of Arizona.

## KANSAS

by Thomas Gorton

At the annual convention of the Kansas Music Teachers Association held February 7 and 8 in Emporia, the association voted for complete affiliation with the Music Teachers National Association.

The convention program included an address and three piano forums by Dr. Guy Maier, an address by Alan Watrous, president of the American Symphony League, a performance of the "Coffee Cantata" by Bach by the College of Emporia Chorale, the Shostakovich Quintet for piano and strings by the Kansas State College, Manhattan, Resident Quartet assisted by Mrs. Warren Walker, the Brahms' Horn Trio by a trio from Fort Hays State College, a program by the KMTA convention string orchestra under the direction of Thomas Gorton and a concert by the Kansas City Philharmonic Orchestra.

Also heard were recitals by Morris Clarkson, pianist, from Bethany College, Roy Johnson, pianist, from the University of Kansas, Edward Shore, pianist from Kansas Wesleyan University and George C. Brown, baritone from the same school. In addition there were forums in the fields of piano, strings, wind instruments, theory, and voice.

The group elected Thomas Gorton, Dean of the School of Fine Arts of the University of Kansas as president, Robert Taylor, Chairman of the Music Department of Kansas State Teachers College, Emporia, as

vice president and Edgar Kerr, Chairman of the Music Department, Ottawa University as secretary-treasurer.

It was decided to hold next year's meeting on November 29-30 in Salina, Kansas, to avoid conflict with the regional meeting in Des Moines.

#### New KMTA Officers



New officers elected at the 43rd annual convention of Kansas Music Teachers Association, February 8, 1955. Left to right: Thomas Gorton, President; Robert M. Taylor, Vice-President; Edgar Kerr, Secretary-Treasurer.

## MISSISSIPPI

by Parks Grant

A Mississippi branch of the Music Teachers National Association was founded in Jackson on Saturday, February 5, 1955.

Dr. Mark Hoffman, Chairman of the Music Department of the University of Mississippi, was elected

president; Dr. Roger P. Phelps, of Mississippi Southern College, vice-president; and Dr. Parks Grant, of the University of Mississippi, secretary-treasurer.

The meeting was held in the auditorium of the beautiful State Office Building in Jackson, which was obtained through the courtesy of William S. Haynie, State Supervisor of Music Education.

Dr. Duane Haskell, of Arkansas State College, who was the MTNA vice-president in charge of state and regional groups, gave the principal address, in which he pointed out the advantages of MTNA membership and of membership in the state groups. Although a preliminary meeting to found a state group had been held at Oxford, Mississippi, as long ago as February 28, 1954, no permanent action was taken at that time.

In addition to the above named officers, the following were named members of an executive committee to guide the destinies of the new organization: Mrs. Elizabeth D. O'Neill of Jackson, Mrs. Joel Payne of Brandon, Mrs. Leona K. Vinson of Jackson, Dr. Grady Cox of Mississippi College, Mr. E. N. Elsey of Mississippi College, and Mr. William S. Haynie, State Supervisor of Music Education.

Tentative plans are being formulated to hold a state convention in the fall of 1955. A regional meeting was held in Jackson on March 17, 1955, in conjunction with the meeting of the Mississippi Music Educators Association.

The new group voted to name itself the Mississippi Music Teachers Association.

#### Mississippi Music Teachers Association Officers



President,  
Mark Hoffman



Vice President,  
Roger P. Phelps



Secretary-Treasurer,  
Parks Grant

## MISSOURI

by Amber Haley Powell

The executive council of MMTA met in St. Louis during the recent Biennial Convention of the MTNA. We are now affiliated 100% with the MTNA.

The Theory-Composition section is again sponsor of an undergraduate composition competition for Missouri students. Full details may be found in the January-February issue of MMTA News or by writing to Dr. Kenneth Dustman, Southwest Missouri State College, Springfield, Missouri.

The joint publication of Missouri School Music, the official paper of the Missouri Music Educators Association and MMTA News has resulted in a closer cooperation and a blending of interests of the two groups. A vote of thanks is due those who brought about this worthy undertaking.

This reporter regrets exceedingly the omission from the report of the Springfield convention of two fine contributions to that meeting. They were the Brass-woodwind session led by Robert Luyben of Kansas City and the musical program which followed it given by the University of Missouri String Quartette: Rogers Whitmore, Ruth Melchior Quant, George C. Wilson, and Elizabeth Fritz Mulchy; Margaret Sheldon presenting songs by Robert Sheldon with the composer at the piano; numbers for voice, piano and string quartette with Wesley Hase, double bass, assisting, and the Southwest Missouri State College Choir, Horatio M. Farrar, conducting, in four numbers. Besides Mr. Sheldon, two other Missouri composers were represented on this pre-luncheon program, C. Albert Scholin and Will James.

The 50th Anniversary MMTA convention is now being planned. It will

AMERICAN MUSIC TEACHER

be held Nov. 6-8, 1955 in Kirksville, with the Travelers Hotel as headquarters. Karl Webb, Chairman, will be assisted by Leon Karel and Frederic Kirchberger. All are faculty members of Northeast Missouri State College.



by Helen LaVelle

The Montana State Music Teachers Association will hold its convention and Workshop at the Montana State University in Missoula, July 24th through the 29th.

Dr. Leo Podolsky will be the piano master teacher. Anyone wishing to attend this conference, or study privately with Dr. Podolsky, is cordially invited to attend. This will be Dr. Podolsky's only clinic in the west this summer.

Many other outstanding lecturers and concerts are being planned. Accommodations for room and board may be had at the dormitory by writing to the Registrar. Further information may be obtained by writing to Helen La Velle, 700 West Galena, Butte, Montana.



by James B. Peterson

The Omaha Music Teachers Association sponsors two series of monthly recitals for the students of members. The Student Recital Series which is held on Wednesday evenings provides an opportunity for students of all ages to present one number. Not more than twenty-five performers appear on each program.

On the third Sunday of each month a recital in the Young Artists Series is presented by advanced students capable of performing a group of pieces of concert caliber. Four

performers or ensembles appear each time. In February on both the Student and Young Artists Series music of American composers was presented in cooperation with the National Federation of Music Clubs' observance of National Music Week.

On February 22nd the members of the Omaha Music Teachers Association met for dinner and a business meeting. The latest project adopted by the Association is the contributing of funds to complete the purchase of a record player for the Omaha Association of the Blind. The project was originated by members of music clubs in the city.

A new By-Law to be voted on by the membership of the Nebraska Music Teachers Association at its next business meeting has been approved by the Executive Committee.

Some inquiries have been received by the President relative to Local Music Teachers Associations affiliating with the Nebraska Music Teachers Association, and, therefore, with the Music Teachers National Association. Such a move would go far in bringing the benefits of the State and National Associations to more music teachers in our state. In order to provide for such a hoped-for event the By-Laws were amended by inserting the following:

ARTICLE IV — Affiliation — Section 2. Any regularly organized local Music Teachers Association may become affiliated with the Nebraska Music Teachers Association by:

1. Guaranteeing that at least fifty per cent (50%) of its total Active and Associate members become Active or Associate members of the Nebraska Music Teachers Association (and therefore of the MTNA) during its first year of affiliation. In order to retain its affiliation an Association must maintain this percentage during subsequent years.
2. Receive the approval of the Executive Committee.
3. It is hereby stated that any Local Association affiliating with the N.M.T.A. would do so as an independent organization and that the N.M.T.A. would not in any way, manner or form have any control in the affairs, business and/or activities of the affiliated Association. The N.M.T.A. may act in an advisory capacity, but that only at the specific request

of the Affiliated Association.

4. In referring to its affiliation each Local Association shall use the phrase "Affiliated with the Nebraska Music Teachers Association."
5. With the approval of the Executive Committee, this section will be considered operative pending the final approval of the membership as expressed at the next regular business meeting of the Association.



by Carlos Moseley

The twenty-fourth annual convention of the Oklahoma Music Teachers' Association, held in the Topaz Room of the Hotel Tulsa in Tulsa on March 27 and 28, was a very real success. Lemuel Childers, President had so arranged the program of events that there were few conflicts and the majority of those in attendance could be at almost all meetings—a procedure which might be followed to advantage by others planning the fare of similar conventions.

Among the principal events were the two student programs—the All-State Student Concert (non-college) and the All-State Student Concert—College; the recital and analytical audition of piano student performances by Max Lanner, guest participant from Colorado College, both occasions being unusually heavily attended; the banquet address by Hazel D. Monfort, immediate Past-President; an excellent meeting on theory, "Theory in the Private Lesson in Preparation for College Entrance Requirements in Theory," presided over by J. T. Matthews, University of Oklahoma; a session of analytical auditions of voice student performances by Louis Cunningham of Oklahoma Baptist University; and an organ session led by Mildred Andrews of the University of Oklahoma. At the latter meeting papers were read by Miss Andrews; Virginia Denyer Reese, Oklahoma Baptist University; H. Max Smith, University of Oklahoma; Robert Moore, Oklahoma City; and Marie Hine, Trinity Episcopal Church, Tulsa.

Two main social occasions were



the luncheon honoring all presidents and the convention banquet.

Final plans for the First Annual OMTA Piano Study Conference have been completed and registration begun. The two-week session has been scheduled for May 30 to June 10 at the University of Oklahoma in Norman.

The Conference has been designed as a practical course of study to assist the professional piano teachers in acquiring new teaching techniques, with special emphasis upon how to use theory in piano teaching. The group of conferees will be divided into three small study groups, each group having one daily session with each of the three instructors. Celia Mae Bryant will conduct the course in Music Theory, Foundation of Piano Teaching; Digby Bell the course in Fundamentals of Musicianship; and Keith Wallingford the course entitled Techniques for Student and Teacher.

Twenty-nine new members have been accredited by OMTA since June 6, 1954, and three new associate memberships announced. The new members include private and college teachers of voice, violin, piano, organ, theory, and band instruments.

The first of the OMTA College Auditions was held on March 19th under the direction of Clair McGavern, OMTA Vice-President in charge of auditions, with out-of-state judges. Those chosen for presentation in performance at the All-State College concert at the State Convention were: a) Voice: Janet Huddart and Denny Boyd, both students of Louis Cunningham (OBU), and Pat McPherson, student of Vera Neilson (OCU); b) Piano: Carroll Thompson, student of Clarence Burg (OCU); and Mary Ann Hunter, student of Clair McGavern (OBU).

At the March 26 Executive Board Meeting, Robert Heckman of Tulsa was elected Recording Secretary of OMTA to fill the office made vacant by the resignation of Myrtle Merrill when she moved to Michigan State College. Mr. Heckman is President of the Tulsa Accredited Music Teachers' Association and was the most able general chairman of the recent State Convention. At the same meeting J. T. Matthews, Oklahoma

University, was named State Theory Chairman.

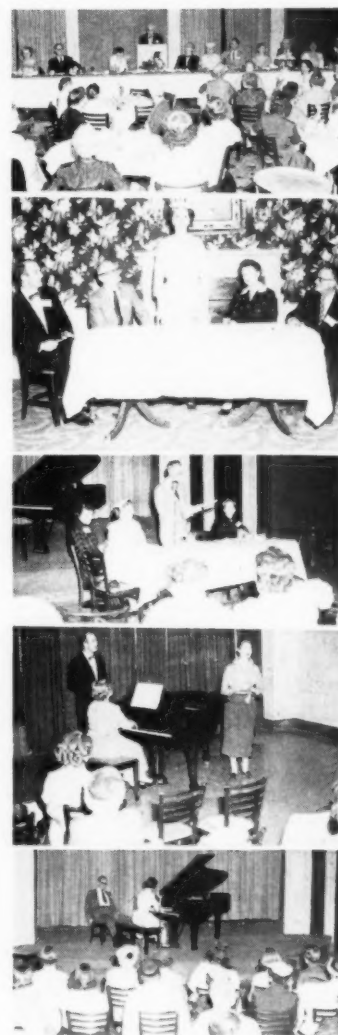
Lemuel Childers, OMTA President, has announced the results of a survey of Oklahoma school superintendents' attitude toward dismissing students for private music lessons during school hours. Responses to Mr. Childers' questionnaire, coming from 314 schools, indicated that 82% were completely in favor of such dismissals, 9% in favor of limited dismissals, and 9% opposed to the plan.

Mr. Childers, as one of the points in his program for winning for this important project the 100% cooperation of the public school administrators, has recommended that the private teacher for his part should: a) confine requests for dismissals to study periods, physical education periods, music periods, or other hours recommended by the principals; b) request dismissals only for good students, both musically and scholastically; c) constantly seek to avoid loitering en route to and from lessons; d) not make unreasonable requests for irregular dismissals.

For the All-State (non-college) Student Program the following were chosen to perform in Tulsa on the evening of March 27: Piano: Madelon Byrd, (Pupil of Mrs. Rebecca Love Entriken, Ardmore); Gaylia Ann Cox, (Pupil of Mrs. J. B. Hunsaker, Durant); Judy Deckert, (Pupil of Mrs. Orina Hoke, Oklahoma City); Carolyn Eoff, (Pupil of Mrs. R. S. Heffner, Woodward); Bob Hartman, (Pupil of Martha Boucher, Bartlesville); Jo Ann Keithley, (Pupil of Mrs. E. M. Park, Durant); Alycen Maxwell, (Pupil of Mrs. J. B. Stout, Alva); Lenita Cannon, (Pupil of Helen Lord, Oklahoma City); Mary Ellen Miller, (Pupil of Mrs. Loraine Golsan, Oklahoma City); Don Petering, (Pupil of Mrs. John Mildrum, Muskogee); Karen Reynolds, (Pupil of Mrs. W. A. Lemon, Durant); Nancy Stagg, (Pupil of Mrs. Marjorie B. Heidebrecht, Bartlesville); Voice: Don Gard, (Pupil of Prof. Henry Hobart, Enid); Marjorie Holcomb, (Pupil of Mrs. Grace Cronine Parks, Tulsa); Violin: Toni Monfort, (Pupil of Robert Rudie, Oklahoma City).

The January and February meetings of the Enid Music Teachers' Association featured two guests, the

## OKLAHOMA MUSIC TEACHERS ASSOCIATION 1955 CONVENTION



Top: Lemuel Childers, President, addressing the convention banquet, Topaz Room, Hotel Tulsa.

Second from top: Chairmen of various sessions. Left to right: Louis Cunningham, Clarence Burg, Mildred Andrews, Getty Krieg Murphy, and Boyd Ringo.

Middle: J. T. Matthews leading the Theory Session. Panel members: Adrienne Auerswald, Rachel Wassen Witcher, and Mrs. E. M. Park.

Fourth down: Louis Cunningham conducting an analytical audition of voice students.

Fifth down: Max Lanner conducting an analytical audition of piano students.



# OKLAHOMA MUSIC TEACHERS ASSOCIATION 1955 CONVENTION



OMTA Officers at State Convention in Tulsa, March, 1955.



Performers chosen for the All State College Concert.



Performers in the All State Non-College Student Concert.

first program being a lecture by Anna Scruggs on "Music in the Northern State School," and the second a lecture demonstration on "The Sonata" by William M. Holroyd of the Vance Air Base. The annual mid-winter student recital of the Association was given on January 24.



The Ardmore Branch reports that its monthly programs have been coming off on schedule and with success. The most recent meeting, on March 20, was a recital by piano students from Ardmore, Lone Grove, Durant, and Sulphur.



Recent programs by the Chickasha Area Branch, which includes teachers from Cyril, Rush Springs, Anadarko, and Chickasha, have included a piano ensemble recital and recitals by Betty Remy, pianist, and Dorothy Gray, singer, both students at the Oklahoma College for Women.



The Alva Branch of O.M.T.A. reports the election of the following officers: Mary Groh, President, Zelma Branson, Vice-President, Mary B. Korff, Secretary, Hadley Yates, Treasurer, Sybil Fox, Corresponding Secretary, and Katie Ging, Reporter.

The group sponsored the opera "Hansel and Gretel" performed by the Inspiration Point Fine Arts Colony. At another meeting Hazel D. Monfort gave a program devoted to a discussion of Form in Music, with analysis of a number of works performed by her students. The branch there also sponsored in recent months student recitals, including an All-Boy Recital.



The Oklahoma City Accredited Private Music Teachers Association has turned in a review of its programs for the current year which have been generally concerned with the theme "Study of Teaching Repertoire" with emphasis on the lesser known classics and new publications. In September Digby Bell gave a lecture recital on lesser known works of Haydn, Mozart, Beethoven, and Schubert. Jeannette True led the October discussion on teaching materials assisted by teachers and the pupils using recent publications and recordings. In November Mrs. D. Binkley discussed an approach to the classics for an average student. Helen Lord reviewed the Frances Clark Workshop (Colorado) at the January meeting, and for the February meeting the teachers attended the Howard Kasschau lectures at the Jenkins Music Company. In March Herbert Ricker discussed teaching problems, with three teachers participating, and at the April meeting of the group Loraine Golsan reported on the State OMTA Convention, with a guest speaker, Mrs. Frederic Libke, President of the Oklahoma Federation of Music Clubs. Marjorie Dwyer, Head of the Theory Department of the Oklahoma College for Women, is scheduled as guest speaker for the final May meeting.



Recent meetings of the Muskogee Accredited Music Teachers Association have included a January recital by Franklin Porter, with Mrs. Eleanor Barnwell as leader for the month; and a survey of hymnology by Helen Ruth Holbrook, Secretary of the Muskogee Y.W.C.A. with Mrs. J. W. Savage as leader during February.

## DEACON

(Continued from page 11)

for their inspiration, and the heart of their music is still song.

Others like Alban Berg and Igor Stravinsky delineate their characters in a quasi-lyric manner against a highly complex orchestration, and make exacting musical and diction demands on their singers, but seldom require much beauty of tone or sustained melodic line.

This all too brief thumb-nail sketch points up for us the many sided animal that we expect today's singer to be; and the heavy responsibilities resting on us as teachers in advising and training ambitious and talented youngsters.

In an America which has been a most *un-language* minded nation shall we continue to have them sing in three languages besides their own (languages which they seldom understand or sing well) and shall we try to have them master half a dozen different styles of singing, or shall we aim rather at trying to perfect a particular style for which they show an unusual flair?

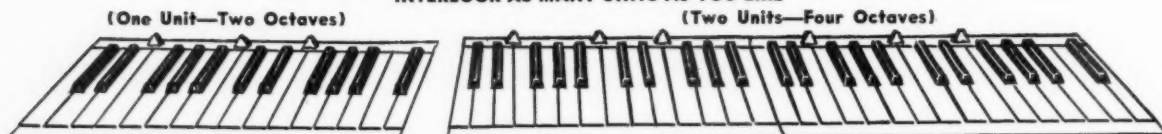
Whatever your opinions about all this, let me close with a thought from Henry Purcell, the shining mountain peak of early English music.

"Music and poetry have ever been acknowledged sisters, which, walking hand in hand support each other. Both of them excel apart, but sure they are most excellent when joined, because nothing is then wanting to either of their perfections."

So whether you think that the word or the music should have supremacy, let the argument go on, but let them both be the servants of song.

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### HANSON

(Continued from page 3)

for any orchestra. The down-beat must be given by only one man at a time! The solo kazoo player cannot say to himself, "I don't like this tempo. I'll take my own." For it takes 110 artists to make the Boston Symphony, but only one to spoil it.

A string quartet is an even better example of the most rigorous self-discipline where four players meet together in the most exacting interplay of loyalties and responsibilities; where each knows when he must take command and when he must subordinate himself to the others.

#### Creativity

Then there is the quality of creativity without which no great achievement is possible. We hear too frequently the old saying that one cannot "make bricks without straw." But very frequently the trick is to find out how to make bricks without straw. Human nature being what it is, the young conductor is apt to say in effect, "Assemble for me an orchestra of great musicians in an acoustically perfect auditorium. Arrange the chairs and the stands. Put out the score and parts, and *hand me the baton*. I'll do the rest." Or, again, the teacher who says, "Give me a class composed only of the greatest talents and I will show you how great a teacher I am." Or the composer who says, "Of course, my composition doesn't sound well with any average orchestra, but let Mr. Ormandy and the Philadelphia Orchestra play my work and then every one will understand and recognize my genius." (But he still writes too high for the horns!)

This all sounds a little naughty but it does illustrate, with some exaggeration I must admit, what I mean. I bring it up because I have met great men who have made bricks without straw, who began conducting, not with the Boston Symphony, but with a community orchestra which they organized with their own blood. Teachers who proved themselves great because they made excellent musicians of students with only modest talents. Composers who cut their compositional teeth, not on the Philadelphia Orchestra, but on the Podunk High School Symphony. (They didn't write too high for the horns).

#### Spiritual Awareness

Finally, and at long last, there is a quality which I cannot find a word to describe. It has to do with a spiritual awareness, an understanding of what music really means, of the part that it can play, if given an opportunity, in the lives of men and women. That is why we suggest to you that you do not limit yourselves exclusively to a technical approach to the problems of your art. That is why we suggest to you that great literature, great philosophy, an understanding of man's social and spiritual problems, of his relationship to his inner self, to his fellow man and to his Creator may solve some problems that cannot be solved by theory, musicology or the technical exercises of his instrument.

The other day I received a recording. It was a long-playing reissue by R.C.A. Victor of a recording of my "Third Symphony," played by the Boston Symphony and conducted by a great man Serge Koussevitzky.

Now Mr. Koussevitzky was more than an older colleague, more than a musician and conductor whom I have always greatly admired. He was my friend. And as I listened to that recording conducted through the, to me mystery of electronics, by a man who has now for two years rested from his labors in a little cemetery in Lenox, it seemed to me that he was in the room with me, conducting that great orchestra as he did many years ago. I could almost see the flick of the baton and I could feel that enormous intensity which always accompanied everything he did. I was deeply moved and on the impulse of the moment I picked up my pen and wrote Mme. Koussevitzky. I don't remember exactly what I said, but it was something like this: "What a great musician and what a great man he was. He looked behind the symbols of the music into the very soul of the composer and translated for all who had ears to hear the eternal truths which music seems most completely to express. I do not believe we shall see his like again."

#### Qualities of Greatness

Here was not the "perfect man," but here was a man who had the qualities of greatness within him. And those talents he had developed not only for the service of his art but for the enrichment of the spiritual life of his age. To him I believe the Master must have said, "Well done, good and faithful servant, enter thou into the joy of thy Lord."

I wrote, as I have said, "Surely we shall not see his like again." But this is wrong. We must, we shall see his like again! As these great

men pass on to rest from their labors, the causes for which they labored do *not* pass on. They remain with us to challenge us. How shall we close the broken ranks as Death takes them from us and leaves us bereft of the leadership which we have followed. The answer is, I believe, quite obvious. The ranks must be filled by you, and by you, and by you.

It is you who must write America's symphonies. It is from your ranks that must come the conductors who, like Serge Koussevitzky, looked behind the notes, above and beyond the symbols, to find the spiritual truths within the music. From your ranks must come the great teachers, the great performers who will take up the work which other hands have given up.

Will you be prepared to meet that challenge? Will *we* meet that challenge, because this call comes to us as well as to you; to this institution, to every one of its teachers and to every educational institution in this land? We shall do our best to prepare you. We shall give you every opportunity of which we are capable, every advantage which modern pedagogy can bring to your assistance, and every device which our ingenuity can create. But this is not enough. For if we are not able to instill in you those qualities of heart and mind which give to your leadership that validity and integrity which will make men willing to follow you, your art, for all its technical proficiency, may be as sounding brass and tinkling cymbals — "sound and fury" signifying—nothing.

This after all, when the curtain falls, will have been your drama. You will have been both the dramatist and the principal player. The outcome will, in a very large measure, be up to you. Or to change the metaphor, the architects of your life will be your fellow students, your faculty, your family and friends, but most of all, *yourself*, subject always to the will of the Great Architect Himself, who will, I believe, guide you in the path that you should take and who will see to it that, with faith, you may bring to successful conclusion the tasks which you are called upon to undertake.

May there come to each of you in the fulfillment of the task to which

you are called, be that task great or humble, the joy of knowing that you have been weighed in the balance and found, not wanting, but a faithful steward of the talents entrusted to your keeping.

## NEWMAN

(Continued from page 4)

17-24 and 44-45). In the latter, the "evidence" of Mr. Hughes' one source, Richard Buchmayer (whose Chemnitz paper was, of course, only a restatement of his lone stand against Nef and Landowska in the

celebrated controversy of 1903-1910) is reduced to careless conclusions and subjective opinion.

No, the progress may be slow but ultimately there is no stemming the tide of research, knowledge, and truth. G. Schirmer, Inc. recently elected to follow the Hughes edition with a reprint of the original Bischoff edition of *Das wohltemperierte Klavier*. But in the meantime the first volumes have appeared from overseas of an entirely new edition of the complete works of Bach, an edition that must entirely supersede that of the venerable *Bach-Gesellschaft*.

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## DOCTORAL DISSERTATIONS

(Continued from page 9)

- \*White, Chappell, "The Concertos of Giovanni Battista Viotti." (Ph.D., Music)  
Stanford University
- \*Powell, Newman W., "Rhythm and Articulation in the Performance of French Keyboard Music from Chambonnières to François Couperin." (Ph.D., Music)  
Western Reserve University
- \*Walters, William R., "Modern Trend in Church Music." (Ph.D., Music)  
University of Wisconsin
- \*Reynolds, Shirley, "Violin Scordatura of the 17th and Early 18th Centuries." (Ph.D., Music)  
Yale University
- \*Crocker, Richard L., "The Repertory of Sequences at St. Martial de Limoges." (Ph.D., History of Music)
- \*Kenney, Sylvia W., "The Works of Walter Freye." (Ph.D., History of Music)
- \*Kirby, Frank, "The Theoretical Work of Hermann Finck." (Ph.D., History of Music)
- \*Lerner, Edward R., "The Masses and Motets of Alexander Agricola." (Ph.D., History of Music)
- \*Mattfeld, Jacquelyn, "The *Cantus-Firmus* Motet in the Work of Josquin." (Ph.D., History of Music)
- \*Mattfeld, Victor, "Rhaun's Publications in the Liturgy of the Lutheran Church." (Ph.D., History of Music)
- \*Shepard, Brooks, Jr., "The Music of R. Fairfax." (Ph.D., History of Music)

\* Dissertation in progress.

## MONTANA CERTIFICATION

(Continued from page 12)

this certificate will be given once each year during the annual meeting of the Montana State Music Teachers Association, which is held in July or August. The individual desiring to obtain an Advanced Certificate in Applied Music by examination should follow the same procedure as outlined under paragraph "3", Standard Certificate in Applied Music, page 2 of this directive.

C. Emergency Certificate in Applied Music.

An Emergency Certificate—valid for one (1) year—may be issued for either a Standard or Advanced Certificate in Applied Music. The Emergency Certificate will be issued only in cases

where the individual cannot immediately qualify for a regular certificate. An individual desiring to obtain an Emergency Certificate should fill out the regular application form and mail it directly to the State Director of Certification.

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The Emergency Certificate in Applied Music, valid for one (1) year, is renewable *once* upon the recommendation of the State Supervisor of Music. However, in seeking a renewal of an Emergency Certificate, the individual must present evidence that during the life of the Emergency Certificate, he has taken steps to remove part or all of the deficiencies which prevented him from originally obtaining either the Standard or the Advanced Certificate in Applied Music.

### B. Standard Certificate in Applied Music.

The Standard Certificate in Applied Music may be renewed after an individual has taught successfully for at least three (3) years in Montana as a private music teacher on an Applied Music Certificate in full force and effect by earning thirty-six (36) quarter hours credit toward the Bachelor of Music Degree. Steps in renewing a Standard Certificate in Applied Music are:

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1. Have an official transcript of the eight (8) quarter hours credit forwarded to the State Director of Certification.
2. Fill out an application form requesting renewal and forward it together with the five dollar (\$5.00) fee to the State Director of Certification.

## PART IV—ADDITIONAL INFORMATION

For additional information write directly to:

State Music Supervisor  
State Department of Public Instruction  
Capitol Station  
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## Journal of Research in Music Education

Vol. II, No. 2, Fall 1954

John Tufts' Introduction to the Singing of Psalm-Tunes (1721-1744):  
*The First American Music Textbook*.....By IRVING LOWENS

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*Graduate Study in Music Education: A Report of the Committee  
on Graduate Study in Music Education.*

*Reviews* .....Edited by THEODORE F. NORMANN

Subscription: 1955 Spring and Fall Issues (Vol. III) \$3.75; 1954 Spring and Fall Issues (Vol. II) \$3.75; 1953 Spring and Fall Issues (Vol. I) \$3.75; single copy \$2.00. If ordered with subscription for 1954, price for Volumes I and II (four issues) \$6.75; for all three volumes (six issues) \$9.00.

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## BAUER

(Continued from page 7)

that of material for the adult beginner. In fact, many of the pieces in more modern vein are suitable for that purpose, but composers and publishers make the mistake of tagging much excellent material as "children's pieces" and no adult will touch it.

*Mikrokosmos* is published by Boosey and Hawkes. But Leeds Music Corporation has published *Ten Easy Pieces for Piano*, and 42 Hungarian Folk Melodies for Children by Bartok. If we were not confining our subject to American composers, I could tell you of many volumes published by Leeds — of music by Prokofieff, Shostakovitch, Kabelevsky, who has a special talent for writing for children, or, let us say, for young pianists. Also, the series published by Mercury Music Corporation entitled *Meet Modern Mu-*



sic contains interesting music by well-known European composers. I wonder how many teachers have examined any of this material or have substituted it for some of the hoary old stuff that came their way years ago, that never was very good but is still doing service in spite of its decrepit state. A lot of it belongs to the *Rest in Peace* category!

Space does not permit me to go into greater detail but, in addition to those I have mentioned, G. Schirmer, The Boston Music Co., Presser, Associated Music Publishers, Elkan-Vogel, G. Ricordi, Alec Templeton, Inc., and other publishers have items in their catalogues well worth consideration. (Chappell & Co. published a little set of mine, as did also Mercury, and Leeds.)

Wallingford Riegger has done pioneer work in a set of Twelve Pieces for the Piano, called *New and Old*, (Boosey & Hawkes) with analysis and explanation of modern terms. Some of this music carries over into the fourth grade.

Ernest Bloch, one of our most famous foreign-born Americans, has done a charming set of ten *Enfantines* (Carl Fischer), some of which

are second grade.

All teachers do not specialize in teaching children. Also one of the greatest problems is what to give the pupils after they have reached intermediate grades, when they play Mendelssohn, Schubert, Grieg, easy Chopin, Haydn, Mozart, easy Beethoven, Schumann, etc. Here, too, the contemporary Americans can be of help. MacDowell's compositions are still splendid teaching material and lead students directly from the intermediate to the more difficult repertory.

#### Griffes and Huss

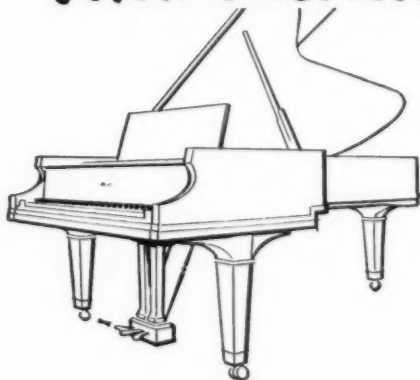
Henry Holden Huss wrote many lovely intermediate numbers, some of which unfortunately are out of print, that lead into his concert pieces, some of which are well worth teaching and playing. Once the student has passed the intermediate grade, Charles Griffes' piano pieces offer a rich fare.

As music adviser of Phi Beta Fraternity, I was called upon to be director of a Contemporary Music Project to reach the various chapters of this National Fraternity of Music and Speech. The music is in three categories: song, piano music,

and violin. I based the bulletin of listed publications on a project of the League of Composers and nine music publishers, of which I was executive director in 1953 and 1954. Among the piano compositions are many by Americans and naturalized Americans.

Again time permits me only to give you some of the names of the composers whose works are available for advanced students and young artists, such as Aaron Copland, Paul Creston, Norman Dello Joio, Anis Fuleihan, Earl George, Morton Gould, Alexei Haieff, Howard Hanson, (whose *Clog Dance* is about fourth grade), Roy Harris (whose *American Ballads* are particularly effective for American programs), Ellis B. Kohn, Peter Mennin, Elie Siegmeister, Leo Smit, Leo Sowerby, Louise Talma (whose *Four-Handed Fun* is a definite addition to literature for four hands), Alexandre Tcherepnin (whose *Expressions* and *Bagatelles* are valuable teaching pieces), Virgil Thomson, Ernest Toch, and two volumes of American music published by Leeds, as *U.S.A. 1946* and *U.S.A. Vol. II*. Many other important names should be

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mentioned such as Ernest Bacon, Samuel Barber, Lukas Foss, Frederick Jacobi, Harold Moore, Paul Bowles, Gardner Read, Edward Balantine—but this is becoming cyclopedic!

## EDITORIAL

(Continued from second cover)

They are so wrong. Aggrandizement has an honorable meaning. It denotes an increase. An increase in power, in honor, in rank, or in wealth. All music teachers should be interested in increasing their power, honor, rank, and wealth.

There is no doubt about it. A national association composed of all the music teachers of this country certainly would have power. It could combat with ease any legislature that is inimical to the best interests of the music teaching profession. In fact it could assume a positive position in seeing that laws exist that will protect the public from unscrupulous or incompetent teachers, it could see that laws exist that would help the music teaching profession, and it could be a force in any thinking that is done by any government

agency from the local to the federal level concerning music in this country.

An increase in honor should be welcomed by all people. If we think of honor as a manifestation of respect, we must readily admit that even the most respected, the most honored persons, always welcome additional tokens of respect and esteem. What attracts esteem? Dignity, courage, excellence of character, integrity, uprightness, a nice sense of what is just, true and right. It seems unbelievable that any music teacher would say that he does not desire more dignity, more courage, more integrity, to be more upright, or to have an even more excellent character. An increase in honor, in either sense of the word, is welcomed by all. The member of an honorable association is bound to acquire some of that honor through active participation in the workings of that association.

### Increase in Rank

An increase in rank is closely allied with an increase in honor, especially with the first definition given above: a manifestation of respect and esteem. The percentage of music teachers in this country who enjoy the esteem of other members of the music fraternity, or of businessmen is small. In fact, a music teacher who displays any sense of business or of organization in the handling of his nonteaching duties is quite often looked upon as being completely different from other music teachers. In fact, some laymen regard such a teacher with a bit of suspicion. They believe that a music teacher with business sense and organizational ability must be lacking in musicianship. Of course, music teachers know this is not true. As for the non-teaching musicians, that is the performers, the composers, the people connected with music in any commercial way, many of them seem to have forgotten that their first acquaintance with music came from a music teacher. If it were not for their music teachers, they would not be where they are today, and yet they seem to have little respect for music teachers. But, let the music teachers all become part of a great organization, and watch the attitudes change. Membership in a worthy association brings with it an increase in rank.

The increase in wealth is concomitant with an increase in power, in honor, and in rank. The respected person, the esteemed person, the individual with honor, power, and rank just seems to have fewer financial worries than the person without honor, without esteem, respect, honor, power, or rank. Honor, power, and rank combined will lead to an increase in financial income.

This message must be brought to the attention of *all* music teachers in this country. They must unite in one national association in order to become truly professional, in order to increase their power, honor, rank and wealth. Without one-hundred per cent membership in such an organization, the music teachers of this country will never be considered true professionals, and will **never** have the esteem, respect, honor, power, rank, and wealth to which they are rightfully entitled.

S. T. J.

### HOMAGE TO DOHNANYI

Warren D. Allen

Professor of Music History  
and Literature, Florida State  
University, Tallahassee, Florida

THE indomitable spirit of Hungary met the Spirit of St. Louis at the climax of our 1955 National Biennial Convention. Ernst von Dohnanyi and Edward Kilenyi, his friend, fellow artist-teacher, and former pupil in Budapest, electrified the Association after the Tuesday night banquet. Their all-to-short program was more than a brilliant joint-recital; it was an historical event.

Dr. Dohnanyi and Toscanini are the only two outstanding musicians today who began their careers before 1900. At that time Toscanini was an unknown 'cellist, but in 1895 Dohnanyi had been praised by Brahms for his first *Quintet for Piano and Strings*. In 1900 Dohnanyi made his first American tour. St. Louis newspapers are recalling his memorable performance of Beethoven's Fourth Concerto in G, 55 years ago—one of the milestones in the history of the St. Louis Symphony Orchestra.

Toscanini has retired, but Dohnanyi is as active and as brilliant as ever. In spirit he is an inspiring example to us all. He has weathered two World Wars and two

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World Revolutions. Rather than live under the Communist dictatorship of Bela Kun in 1918, he left his beloved Hungary, for which he has suffered the barbs of Left-Wingers ever since. After this last war he lived through the Purgatory of Displaced Persons after losing a son in a German concentration camp. He spent some time in hospitable crowded England and taught for a while in Argentina before he could reach his quiet harbor with us in Florida (in Tallahassee, not in Miami, the only Florida city familiar to the new editor of Grove's Dictionary!)

So this Dohnanyi-Kilenyi program was no ordinary dual recital. We heard Hungarian Dances as Brahms wanted them to sound (for piano—four hands) and a breath-taking performance of St. Saëns' *Variations on a Theme by Beethoven*. We crossed the bridge between two centuries in a memorable half-hour, over Classic, Romantic and Modern.

Dohnanyi's *Suite En Valse*, a great tour de force, accomplishes the seemingly impossible—four movements in waltz-measure with never a dull moment and with all the variety that a four-movement *sonata* could provide.

The recorded literature of Dohnanyi works will before long contain also his new romantic-modern Violin Concerto and a *Stabat Mater* for six-part treble chorus.

Long live Dohnanyi and all that he stands for, in Music and in Life!

## THEORY-COMPOSITION SECTION

by John A. Flower

Increasing interest permeates the activities of the Theory-Composition section. The variety of meetings at Saint Louis, all well attended, indicated the vitality and potential of this group. The subjects ranged from detailed discussions of musical analysis, such as Frederick Truesdell's discussion of Hindemith's *Ludus Tonalis*, Felix Labunski's thoughts and experiences on the teaching of "Melody Construction," and Felix Salzer's articulate discussion of "Changes in Teaching Theory and Analysis"; to the broader concepts concerning the function and significance of the theory-composition curriculum in the total education picture as brought out by the joint MENC-MTNA panel on *Theory*

for the Music Education Major and Irvine Allen McHose's discussion of "Theory: A Synthesis and Forecast."

Reports from the regional and state organizations indicated a steady growth and development. Several of the groups already are pursuing well defined programs.

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### BOOKS

**HOW TO HELP CHILDREN LEARN MUSIC.** By Madeleine Carabo-Cone and Beatrice Royt. Photographs by Ann Meuer. 138 pp. New York: Harper & Brothers. \$3.50. The book offers a method for introducing children to music

through play activities. Many familiar games have been translated into musical terms and new games developed to lead children to comprehend basic musical concepts. The music-through-play activity is appropriate for group activity for the beginning instrumentalist and is designed to supplement materials already available and not to take the place of such materials. There is also a section devoted to Fingerboard Ear-Training for the beginning string student. The authors show a keen understanding of the child and considerable imagination in the development of appropriate materials for instruction. The progressively arranged games are such that musical parents as well as teachers can use them with groups of children from five to twelve years of age.

C.M.N.

**THE STORY OF MOZART.** By Helen L. Kaufmann. 179 pp. New York: Grosset & Dunlap. \$1.50. Biography for youngsters.

**TWENTIETH CENTURY COUNTERPOINT.** By Humphrey Searle, 158 pp. New York: John de Graff, Inc. \$4.50. Description of various contrapuntal methods used by a number of contemporary composers. Contains exercises for students and is illustrated with musical examples.

The following two booklets are available on a complimentary basis. Address requests to: French Cultural Services, 972 Fifth Avenue, New York 21, N. Y.

**FRENCH MUSIC BIBLIOGRAPHY,** 16 pp. 1954.

**THE STUDY OF MUSIC IN FRANCE.** 8 pp.

### PIANO

**PANORAMA OF AMERICAN CLASSICS.** Compiled, arranged, and edited by Denes Agay. 44 pp. Bryn Mawr: Theodore Presser. \$1.50. Twenty-three compositions by American composers arranged for piano. Biographical notes on composers.

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RING YE JOY BELLS. Lillian Durocher. No. 16,512. SATB. 20c. A simple setting for Easter employing four-part chorus with youth choir. For the most part the youth choir sings in unison with soprano. There is nothing here unique or much to commend it. The music is tired and trite.

SEND FORTH THY SPIRIT. Schuetky-Scott. No. 16,317. SATB. 20c. Alfred Scott has here adapted the straightforward setting of "Emite spiritum tuum" in such a way that only about one-half of the anthem is actually four part. The softer passages he gives to TB or SAT, perhaps to add contrast by the advantage of the differing colors of these voice groupings. This reviewer finds it less effective than the more common straight-forward setting. (Note: first chord of measure 31 demands an E natural in soprano).

STEAL AWAY. Spiritual-Walton. No. 13,228. SATB. 20c. A familiar spiritual in a workable SATB setting with piano accompaniment. The choral accompaniment will serve to add brilliance for the SATB group unable to venture an a cappella version. Comfortable ranges for all parts, and the whole quite easy.

EASTER BELLS. Lillian Durocher. No. 16,112. SAB. 20c. An SAB anthem combining the talents of a two-part youth chorus. Much use of thirds and sixths in the two-part voicing. No great addition musically, but may serve as a vehicle for making use of combined choirs.

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